SPECIAL THANKS

Corey B. Lindsay
photographer

Jessica Israels and her father,
composer Chuck Israels

Greg Redenius and the
Reva and David Logan
Center for the Arts at
The University of Chicago

Glendower Jones
of Classical Vocal Reprints

Valencia Sapiain

Harjinder Singh

Jim

INTERSECTION

JAZZ MEETS CLASSICAL SONG

Patrice Michaels
soprano

Kuang-Hao Huang piano
Zach Brock violin
Nicholas Photinos cello

CEDILLE

INTERSECTION

DISC ONE

TIBOR HARSANYI†
1 Vocalise (2:06)

FRANCIS POULENC
2 Violon (4:02)

LAURIE ALTMAN
Two Re-Imaginings
3 Per la gloria d'adorarvi† (4:33)
4 Danza, danza, fanciulla gentile† (4:11)

NIKOLAI KAPUSTIN
5 Prelude in Jazz Style, Op. 53, No. 18 (2:16)

GEORGE GERSHWIN
6 Liza (3:11)

DUKE ELLINGTON
7 Paris Blues (4:45)

BILLY STRAYHORN arr. LABELLA
Suite Strayhorn (6:19)
8 Chelsea Bridge (3:09)
9 A Flower is a Lovesome Thing (3:10)

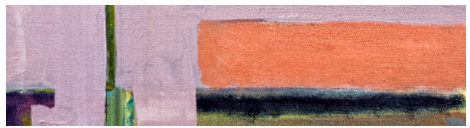
KAPUSTIN
10 Prelude, Op. 53, No. 4 (1:24)

LEE HOIBY
11 Insomnia (2:52)

JOHN MUSTO
12 Penelope's Lament† (3:16)

PATRICE MICHAELS
13 Anita's Story† (4:13)

Patrice Michaels soprano
Kuang-Hao Huang piano
Zach Brock violin
Nicholas Photinos cello



JAZZ MEETS CLASSICAL SONG

DISC TWO

RANDALL BAUER
Neighborhood Music† (12:16)
1 Where Has He Gone (3:05)
2 Rossini's Got Nothin' On Us (3:18)
3 The Local Record Producer (2:09)
4 When I Could Hear The Train Again (3:37)

KAPUSTIN
5 Prelude, Op. 53, No. 23 (1:55)

NILS LINDBERG
6 As You Are (4:22)
7 Shall I Compare Thee (2:55)*

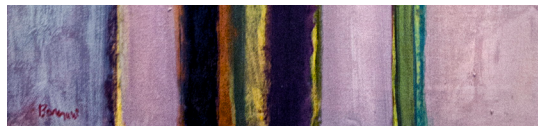
CHUCK ISRAELS
8 He's Gone Away (2:59)
9 Balm in Gilead (3:04)
10 Frankie and Johnny (3:24)

KAPUSTIN
11 Prelude, Op. 53, No. 19 (1:21)

ALTMAN
Gig Songs† (17:32)
12 I Didn't Know What Time It Was / Where Or When (6:49)
13 Always (2:20)
14 While We're Young (5:17)
15 Come Rain or Come Shine (2:58)

ANDRES BEEUWSAERT
trans. MICHAELS
16 Sonora (3:00)*

ANTONIO CARLOS JOBIM
ARR. SANTOS NETO
17 Lamento No Morro (3:56)**



TT: 101 minutes

†World Premiere Recording
*Patrice Michaels, piano
**Dedé Sampaio, percussion

Producer James Ginsburg
Engineer Bill Maylone
Recorded Reva and David Logan Center for the Arts, at the University of Chicago
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Personal Note

What can I say that isn't said better, and more explicitly, than what's expressed by this recording? Perhaps nothing, but this space for words without music serves as another way for me to thank the many generous people who have helped bring *INTERSECTION* to life.

Laurie Altman's music started this journey. The determination to feature his unique musical compositions required that I take a long view of my two most beloved genres, and make some musical maps to traverse the territory between and within those genres. A historically-informed, curatorial approach developed out of this process, which delights the professor in me, and which I believe offers fresh perspectives to the listener — whether classical aficionado, jazz buff, or somebody who just likes to listen to songs. This long view gave voice to additional composers and arrangers contributing new work to *INTERSECTION*, all of whom together create the heart and soul of the program.

The Dream Team of Kuang-Hao, Nick, and Zach, with their individual virtuosity, expressivity, and personal warmth has encouraged and challenged me to further integrate my own forms of expression — so much that my range of vocal "behaviors" turned out to be even broader than I initially intended. And I even got up the courage to play the piano "in public" a little bit . . .

Our recording sessions began during the first "Polar Vortex" of January 2014, preceded by harrowing journeys for Zach and Engineer Bill Maylone. It's no exaggeration to say that each risked life and limb to keep close to our session schedule. Let's not do that part again, OK?

Cedille's commitment to this project (exceptional for both its length and variety of material) has been extraordinary. Notably, yet characteristically, engineer Bill and producer Jim Ginsburg have been devoted to "getting it right." They faced the unique challenge of creating an intersection of recorded sound, striving for a balance that gives the listener the experience of an audio esthetic honoring both classical chamber music and the close-mic'ed jazz sound.

There has been so much synergy in the course of this project. Jessica Israels called me up one day and said, "You should have the music my dad wrote for my mom." Morris Barazani gave us our pick of his canvases for the cover art. Corey B. Lindsay made the photographic representations of Morris's painting, and then brought his cameras into the arctic blast to take session photos. Grace Tsiang introduced us to the music of Kapustin. The Kickstarter donors cheered us on from near and far. Really, someone should sing a song about it!

INTERSECTION
Jazz Meets Classical Song

Notes by Neil Tesser

"Jazz was my first musical passion," writes Patrice Michaels, "and has remained hugely influential and inspiring for me — a sort of 'silent partner' behind my work as a classical singer." On *INTERSECTION*, she offers a more overt embodiment of that inspiration, in an eclectic but cohesive program that blurs the line between her two musical loves.

Such fusions, while not unheard of, don't occur that often; still less often do they succeed. At first glance, this doesn't compute, since jazz and classical music have so much in common. Of all the sonic genres and idioms, these two demand of their adherents the most knowledge and training: only jazz players rival the classical world in terms of performance technique, music theory, range of style, complexity of interaction. The rift develops when a number of other items come to the fore, most notably improvisation, rhythmic flexibility, and interpretation — at which point the complaints pour in from both sides of the divide. Generally speaking, the classical world grows suspicious when a saxophonist bends notes away from their perfect pitch, or a pianist executes a run with more expressiveness than precision. From the perspective of jazz folks, the problem usually boils down to the deceptively simple dismissal, "It doesn't *swing*," referencing the essential but elusive (and perhaps undefinable) quality of infectious propulsion that grew from the earliest syncopations into the complicated polyrhythmic dance at the heart of good jazz — whether it comes wrapped up in a 20-piece big band or a piano-bass duo. Without swing, the most brilliant jazz improvisation would sputter and collapse; with it, the simplest variation can move the soul.

I would argue that much classical music actually *does* "swing," in a manner that predates jazz — as anyone who's felt the urge to finger-snap along with a Bach fugue can attest — but that's fodder for another discussion. The basic dichotomy still holds true: for most of the world, jazz swings, and classical music does not.

But on *INTERSECTION*, Patrice Michaels swings.

Even within the confines of the written page, a condition that characterizes all the pieces on this album, she finds that hidden lilt, whether within an angular phrase or a single note. (And at various points, she moves beyond the written page, gently but effectively improvising on pieces by Poulenc, Gershwin, and Bauer.) Those who have heard her perform in person or on disc know that she boasts superb pitch, an impressive vocal range, and a strong instrument as versatile as it is lovely. It's her ability to inhabit this music's rhythmic essence that provides the bonus here, allowing her to connect the classical and jazz aesthetics with refinement as well as soul. This ability informs her reading of the album's carefully chosen mix of material, drawn from European salons and Tin Pan Alley, conceived in studios behind the Iron Curtain as well as in the sunlit cafes of Brazil, and encompassing original source material and vibrant reconceptualizations. It allows Michaels to turn a unique (and uniquely challenging) program into a garden of earthy delights.

Before emerging as an acclaimed lyric soprano (whose musical intellect matches her vocal gifts), Michaels studied as a composer; this album includes a work commissioned from her in 2013, her first composition in many years. During her hiatus from composing, Michaels developed a distinctive skill for writing lyrics, represented here by her words to a jazz classic by Billy Strayhorn and by four poems that engage a new suite by Randall Bauer. Before she sang or wrote, however, Michaels entered college as a flutist; here she nods to her background in instrumental praxis by accompanying herself at the piano on two pieces. And her training in theater — which informs her interpretations of whatever she sings — comes center stage in her reading of a 15th-century French poem, which she interpolates into Duke Ellington's "Paris Blues."

While this album's title ostensibly alludes to a crossroads of jazz and classical music, it equally describes the intersection of Patrice Michaels's various talents.

Michaels has organized *INTER-SECTION* with a keen attention to detail and balance. She has positioned the song cycles — performed with her full ensemble of violin, cello, and piano — opposite individual pieces that feature only piano and voice. She has further grouped those individual songs into miniature sets of their own. An example of such grouping occurs within the first four tracks of Disc One, which serve as building blocks for the entire program. The works by Tibor Harsányi and Francis Poulenc "define the origins of the intersection," Michaels explains, and each receives "personalized treatment and arrangement by the performers, well beyond the indications of the score." This concept is exemplified by Harsányi's "Vocalise Etude," from 1930. The vocalist's score shows only the melody line; the composer didn't even include suggested syllables. Michaels made the decision to add sound effects imitating a trumpet's wah-wah and cup mutes along with guttural growls to elicit "the entertaining influences the Hungarian Harsányi must have drawn from when he wrote this little piece in Paris" (a hotbed of early jazz).

In a similar vein, Poulenc's "Violon," from the eminent French composer's 1939 suite Fiançailles pour rire, includes a sparkling solo by Zach Brock, "the pre-eminent improvising violinist of his generation," in the opinion of this writer. The performance also incorporates Michaels's own wordless variations on the melody the second time through, where she improvises in tandem with Brock. The next two pieces, by contemporary composer Laurie Altman, indicate how these earlier jazz-influenced classical pieces have evolved into a true hybrid. Altman's music, while firmly rooted in the classical world, "could not be written without a deep knowledge and practice of jazz," says Michaels, adding that "one can clearly hear both his love of Stravinsky and his reverence for Art Tatum" (the blind jazz pianist whose blazingly virtuosic performances struck a chord with both classical and jazz audiences in the 1930s and 40s). Michaels calls Altman's approach to these pieces, and also Gig Songs on Disc Two, "the 'native tongue' of this project."

The grouping of pieces by Ellington, the Gershwins, and Strayhorn suggests the "origins of the intersection" from the jazz perspective. The latter two composers had rigorous classical training, while Ellington's classical interests grew over time (especially during his association with Strayhorn). This performance of George Gershwin's "Liza," with his brother Ira's lyrics, features some light improvisation by both piano and voice; more telling is the use of operatic technique on what became a jazz standard shortly after it debuted in 1929 (in the musical Show Girl). While we're now used to hearing it sung with relaxed phrasing in a jazz context, this reading hews closer to how audiences of the time would have heard the song, reminding us that when it appeared, the American musical had not completely cut its ties to European operetta and the English music hall. Meanwhile, in his arrangement of the Strayhorn songs, Pete Labella expertly incorporates the majesty of the recital stage and the mystery of the Far East (a prominent influence in the Ellington-Strayhorn ouevre) into his voicings.

The next grouping brings a heightened literacy to the mix. Lee Hoiby's distinguished career as one of America's leading art song composers abounded in the romantic lyricism heard in "Insomnia," one of three songs in the 1990 cycle *Three Ages of Women* (based on poems by Elizabeth Bishop, who served as U.S. Poet Laureate in 1949–50). The delightfully cheeky "Penelope's Lament" comes from *Penelope*, a seven-song cycle by celebrated American composer John Musto and poet Denise Lanctot. Premiered in 2000, the cycle offers a modern-day take on the long-suffering character from *The Odyssey*. "Penelope's Lament" is followed by Michaels's own work, "Anita's Story," commissioned for the 80th birthday of her Mother-In-Law. The

text, supplied by a secretary to the dedicatee's husband, recounts Anita's meeting with the missus, and achieves unexpected significance when you learn that Michaels's mother-in-law is Ruth Bader Ginsburg, the second woman appointed to the United States Supreme Court.

Michaels's lyrics for *Neighborhood Songs*, by Macalester College-based Randall Bauer, have a personal bent of their own. "These poems came out of necessity," she explains. "Randy had agreed to write a suite for *INTERSECTION*, but we weren't coming up with words that grabbed us." So Michaels took it upon herself to supply the texts. Observing the classic literary advice to "just write what you know" (and also noting the title of the suite), she stuck to topics close to home and heart: a vocalizing local security guard; the cacophony of neighborhood canines; the punctilious dedication to craft of "the local record producer" (Michaels's husband toiling away in the basement); and the sounds emanating from the nearest El(evated train) stop. The songs benefit from Michaels's gorgeous intonation and playful phrasing, and her performances understandably display a knowing intimacy.

Two exquisite songs by Nils Lindberg reflect the arc of the Swedish composer's career, writing for jazz band as well as symphony orchestra and choir. Perhaps more important for our purposes, he spent many years arranging, conducting, and accompanying (at the piano) the late Swedish soprano Alice Babs, who brought an ethereal power to her own collaborations with Duke Ellington in the 1960s. Lindberg's melodies would flatter any singer, and these cover an intriguing gamut: the first channels one of Shakespeare's best-known sonnets, while the other uses poetry by revered American jazz bassist Red Mitchell, who spent the last 25 years of his life in Stockholm and wrote a fair amount of poetry and lyrics. Michaels accompanies herself on the first of these; the second takes advantage of cellist Nick Photinos's previous life as a jazz bassist to add a brisk "walking" line when the piece goes up-tempo on the repeat. Next come three examples of classic Americana: the Appalachian song "He's Gone Away," which pre-dates the Civil War, the early 20th-century ballad "Frankie and Johnny," and the 19th-century African-American spiritual "Balm in Gilead." All three were arranged by Chuck Israels — another jazz bassist, whose work with pianist Bill Evans honed his gift for romantic melodicism — as art songs for his wife, the classical singer and esteemed voice teacher Margot Hanson. ("Gilead" in particular showcases Michaels's gift for improvised melodic paraphrase.)

At strategic points throughout the program, Michaels has placed four piano pieces written by Nikolai Kapustin, the rangy Ukrainian-born composer who first established his reputation in jazz as a pianist, composer, and arranger during his teenage years in Moscow. These early seeds of Kapustin's art blossomed into the swingy rhythms and exuberant melodies of these piano solos, which Kuang-Hao Huang captures with admirable gusto and loose-limbed fidelity. These pieces have the self-surprised quality of improvisation (and indeed may have begun as such, although they are performed here exactly as written). Michaels sees these selections as the "sorbet between courses" of this double-disc musical feast. If Laurie Altman's compositions constitute the voice of this project, Kapustin's seamless blend of jazz and classical techniques exemplifies its soul.

The album concludes with a nod to the Latin American strain that has infused jazz from its New Orleans origins. Michaels transcribed "Sonora," by Andrés Beeuwsaert, from the Argentinian composer's own recording (with Brazilian singer Tatiana Parra). Following it is a typically voluptuous song by Antônio Carlos Jobim and his great collaborator, the Brazilian poet Vinícius de Moraes (the two men primarily responsible for the *bossa nova* movement of the 1960s), arranged by Seattle-based Brazilian pianist and scholar Jovino Santos Neto. Before these zephyrs from the Southern Hemisphere

come *Gig Songs*, in which Laurie Altman radically reworks a handful of gems from the Great American Songbook. More than any of the other hybrids that fill this album, these re-imaginings are disorienting — we've heard these songs before, but not like *this* — and all the more fascinating as a result. Rigid purists would surely blanche at the liberties Altman takes with these keystone compositions by Rodgers, Berlin, and Wilder. But then, such purists will have abandoned this album long before reaching these tracks — which would be their loss, I hasten to add.

NEIL TESSER is a GRAMMY®-winning Chicago writer, critic, and broadcaster specializing in jazz. He is the author of The PLAYBOY Guide To Jazz *(1998) and edited* Learning To Listen *(2013), the award-winning autobiography of vibraphonist and educator Gary Burton*

DISC ONE

1 **HARSANYI** Vocalise; © Alphonse Leduc, 1930

2 **POULENC** **Violon**; © Rouart-Lerolle /Editions Salabert, 1940 [For Edwina]

Couple amoureux aux accents méconnus	*Lovestruck couple with unintelligible murmurings*
Le violon et son joueur plaisent.	*The violin and its player please me.*
Ah! j'aime ces gémissements tendus	*Ah! I love these long drawn out moanings*
Sur la corde des malaises.	*On the cords of uneasiness.*
Aux accords sur les cordes des pendus	*In chords on the chords of the hanged*
A l'heure ou les Lois se taissent	*At the hour when laws are silent*
Le coeur en forme de fraise	*The heart, in the shape of a strawberry*
S'offre à l'amour comme un fruit inconnu.	*Offers itself to love like an unknown fruit.*

— Louise de Vilmorin

LAURIE ALTMAN Two Re-Imaginings; © Altman, 2007

3 ***Per la gloria d'adorarvi* after Giovanni Bonocini**

Per la gloria d'adorarvi	*For the glory of adoring you*
Voglio amarvi, o luci care.	*I want to love you, o dear eyes.*
Amando penero,	*Loving I'll suffer,*
Ma sempre v'amerò,	*But always I'll love you,*
Sì, sì, nel mio penare,	*Yes, yes, in my pain,*
Penerò, v'amerò, care.	*I'll suffer, I'll love you, dear one.*
Senza speme di diletto,	*Without hope of joy,*
Vano affetto è sospirare,	*Sighing is a vain affectation.*
Ma i vostri dolci rai	*But your sweet looks —*
Chi vagheggiar può mai	*Who could see that for long*
E non, e non v'amare?	*And not, and not love you?*
Penerò, v'amerò, care.	*I'll suffer, I'll love you, dear one.*

— Paolo Antonio Rolli

4 ***Danza, danza fanciulla gentile* after Francesco Durante**

Danza, danza fanciulla gentile, Al mio cantar!	*Dance, dance young girl, to my song!*
Gira, leggera, sottile, Al suon, dell'onde del mar.	*Twirl, lightly, softly, To the sound, of the waves of the sea.*
Senti il vago rumore	*Hear the lovely murmur*
Dell'aura scherzosa	*Of the playful breeze*
Che parla al core Con languido suon,	*That speaks to the heart With its languid sound,*
E che invita alla danza	*And invites you to dance*
D'aprpresso il mare!	*Next to the sea!*

— Author Unknown

NIKOLAI KAPUSTIN
5 Preludes in Jazz Style, Op. 53, No. 18
© MusT, 1988

6 GEORGE GERSHWIN
Liza; © New World Music, 1929

Liza, Liza, skies are gray
But if you smile on me,
All the clouds'll roll away.
Liza, Liza, don't delay me,
Come keep me company,
And the clouds'll roll away.
See the honey moon a-shining down
We should make a date with Parson Brown.
So, Liza, Liza name the day
When you'll belong to me
And the clouds'll roll away.

— Ira Gershwin

7 DUKE ELLINGTON
Paris Blues; © Tempo Music, Inc., 1962
All rights reserved.

Left Bank cafés, Strolling the quays,
Watching the boats on the Seine
Come back again.
Where is that girl I met,
That girl that made me get those
Paris Blues and wonder
Why did I have to roam?
I was so much at home,
Ev'ry lovely evening in a cozy café,
Sipping champagne
Along the main boulevards.
She was so fine, just like the wine.
Now ev'ry day is black.
Please, someone, send her back,
So I can lose those Paris Blues.

(Interpolated excerpt from "Pour ce que Plaisance est morte" by Charles, Duc d'Orleans, 1394–1465)

Pour ce que Plaisance est morte
Because pleasure is dead
Ce may, suis vestu de noir;
This May, I wear black;
C'est grand pitié de véoir
It's a great pity to see
Mon coeur qui s'en désconforte.
My heart, by this is distressed.

Je m'abille de la sorte
I dress in this manner
Que doy, pour faire devoir,
As is my duty,
Pour ce que Plaisance est morte,
Because pleasure is dead,
Ce may, suis vestu de noir.
This May, I wear black.

— Charles, Duc d'Orleans

BILLY STRAYHORN arr. PETER LABELLA
Suite Strayhorn; © Labella, 2013

8 *Chelsea Bridge*

I walk slowly over the Chelsea Bridge,
Your mem'ry haunts my mind.
Will I find you one day?
As I stroll alone over Chelsea Bridge
I search, but never find.
One day, maybe someday.

We were lovers before,
Living deep in a dream,
It was heavenly,
Just having you near.
But too soon
Our dream world was ended
When you left,
Never shedding a tear.

So I just keep strolling the Chelsea Bridge,
I search, but never find.
One day, maybe…

— Patrice Michaels

9 *A Flower is a Lovesome Thing*

BY BILLY STRAYHORN © 1941 (Renewed) CHRYSALIS ONE MUSIC PUBLISHING GROUP IRELAND LTD. (IMRO) and BILLY STRAYHORN SONGS, INC. (ASCAP) All Rights Administered by CHRYSALIS ONE MUSIC (ASCAP) All Rights Reserved

A flower is a lovesome thing
A luscious living lovesome thing
A daffodil, a rose, no matter where it grows
Is such a lovely lovesome thing

A flower is the heart of spring
That makes the rolling hillsides sing
The gentle winds that blow
Blow gently for they know
A flower is a lovesome thing

Playing in the breeze
Swaying with the trees
In the silent night
Or in the morning light
Such a miracle

Azaleas drinking pale moonbeams
Gardenias floating through daydreams
Wherever they may grow
No matter where you go
A flower is a lovesome thing

— Billy Strayhorn

NIKOLAI KAPUSTIN
10 Preludes in Jazz Style, Op. 53, No. 4
© MusT, 1988

11 LEE HOIBY Insomnia
© Southern Music Publishing Co., Inc. 1994

The moon in the bureau mirror
Looks out a million miles
(And perhaps with pride, at herself,
But she never, never smiles)
Far and away beyond sleep, or
Perhaps she's a daytime sleeper.

By the Universe deserted,
She'd tell it to go to hell,
And she'd find a body of water,
Or a mirror, on which to dwell.
So wrap up care in a cobweb
And drop it down the well
Into that world inverted
Where left is always right,
Where the shadows are really the body,
Where we stay awake all night,
Where the heavens are shallow as the sea
Is now deep, and you love me.

— Elizabeth Bishop

12 JOHN MUSTO "Penelope's Lament"
(Music: John Musto/Lyric: Denise Lanctot)
© Songs Of Peer, Ltd. (ASCAP), 2000

Life is hell when you're gone!
Pious vultures circle and descend
Ladies in waiting betray and befriend.
Crones and crows wearing widow black
Gleefully sympathetic
Swoop down to attack.
Life is hell when you're gone!
I'm pecked to death with questions:
Where is Ullysses? How is Ullysses?
Is he ever coming back?
Has he written, called, or faxed?
Did he send a single postcard:

"Wishing you were here?"
That no good hero husband!
Your bed is getting cold!
Your skin is getting dry!
Your suitors are fed-up! Yet you sit idly by!
Where is Ullyses? How is Ullyses?
He didn't send a single postcard
"Wishing you were here"?
We didn't really man to upset you,
Did we upset you, Penny dear?
Let him go from your life
For he's taken to wife
A map, a sail, his favorite shoes.
Helen of Troy, not you, he pursues.

— Denise Lanctot

13 **PATRICE MICHAELS**
Anita's Story; © Michaels, 2013

I had been in New York only a very short time. I got a job in a law firm typing in the steno pool.

One morning: one hundred pages of hand-written material from some lady lawyer,
And her method of deliver?
Her own husband (in his shirt sleeves)!

The way she used words I had never seen or heard, I had never even thought: "Sexual," "female," "male," "gender-based discrimination"... [sigh] I started typing.

A few months later again this shirt-sleeved lawyer husband, again the yellow pad of notes, again this horrifying, nonsensical subject of sex discrimination:
I kept typing.

One morning the shirt-sleeved lawyer husband announced: My wife is coming in. Good God, here she comes, La Estraña.

In walked this little woman in a soft-spoken voice and a green dashiki. She's not supposed to be like this. She's supposed to look like Georges Sand.

Where's the cigar? The fly on her pants?
I kept typing.

Back in Sevilla, we went to a party.
The host presented my husband,
Don Mario Escudero, who
announced his turn, "esta es mi mujer."
Yo no so "Tu mujer." Soy una persona. Mi nombre es Anita L'Oise Ramos Mosteiro d'Escudero.
From the back of the room boomed the host's eighty-year-old grandmother:
¡Viva América!

R.B.G. converted me through typing!

— Anita Escudero

DISC TWO

RANDALL BAUER Neighborhood Music
© Bauer, 2013

1 ***Where Has He Gone***
Where has he gone, the parking lot guard for the grocery store?
He used to sing his ghazals (or were they salahakhba?).
He was so thin, and so reliable.

2 ***Rossini's Got Nothin' On Us***
[For Millie and Henry]
Rossini's Cat Duet's got nothin' on us.
Those felines yowl, yowl, yowl for a week or two in spring,
But mostly we got dog duets,
All year long, morning and night a parade of solos and trios and even quartets,
Baying, yip-yip-yip-yipping, occasional howls.
Man, those dogs can sing.

3 ***The Local Record Producer***
[For Jim]
The local record producer stays up really late
Making edits, teeny tiny edits,
Overlapping good with great, Messy with clean, Fiddling with flutes And sliding trombones around Until they play perfectly
In the middle of the night.

4 ***When I could hear the train again***
[For Tum]
Things got better when I could hear the train again,
When I was certain
Sure that the muffled thrumming
And the garbled words
Floating from the tracks on Berwyn
Were filtering through,
Correctly notated by my brain,
Lulling me to sleep.

— Patrice Michaels

5 **NIKOLAI KAPUSTIN**
Preludes in Jazz Style, Op. 53, Nos. 23
© MusT, 1988

6 **NILS LINDBERG As You Are**
© AB Nordiska Musikförlaget, 1979

You're part of nature as you are,
Cause nature made sure every star,
Every moon that sets in motion,
Every ocean, every stone,
Would have a nature all its own,
And when you say you're all alone
You're the blue note in a love song.
What a love song, Am I wrong?
Aren't our lives just a part of our music?
The things we feel as real as a theme,
Birds that screech at the beach
And even each pain-filled heart play a part
In nature's perfect scheme,
As nature grows things, so do we,
But nature knows things we can't see.
When the time comes for a change of heart,
There's a reason, a change of season.
As nature sees you
Prune away the old
Start something new and bold,
You know she loves you as you are.

— Red Mitchell

7 **Shall I Compare Thee; © Warner/Chappell Music Scandinavia AB, 1992**

Shall I compare thee to a summer's day
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summers lease hath all too short a date:
Sometimes too hot the eye of heaven shines,
And often is his gold complexion dimm'd
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;

But thy eternal summer shall not fade
Nor lose possession of that fair thou ow'st,
Nor shall Death brag thou wand'rest
in his shade,
When in eternal lines to time thou grow'st;
So long as men can breathe or eyes can see,
So long lives this and this gives life to thee.

— William Shakespeare

CHUCK ISRAELS
© Alternitve Music, 2005

8 ***He's Gone Away***
He's gone away for to stay a little while.
But he's comin' back if he goes
ten thousand miles.
Oh who will tie my shoes?
And who will glove my hand?
And who will kiss my ruby lips
when he is gone?
Oh he's gone, look away over yondro.

He's gone away....
Oh pappy will tie my shoes.
And mammy'll glove my hand.
And you will kiss my ruby lips
when you come back,
Look away, look away over yondro.

9 ***Balm in Gilead***
There is a balm in Gilead,
To make the wounded whole,
There is a balm in Gilead,
To heal the sin-sick soul.
Sometimes I feel discouraged,
And think my work's in vain,
But then the Holy Spirit revives my soul again.
There is a balm…

10 ***Frankie and Johnny***
Frankie and Johnny were sweethearts.
Oh lordy how they did love.
They swore to be true to each other,
Just as true as the stars above.
He was her man, he wouldn't do her wrong.

Frankie went down to the corner
Just to get a bucket of beer.
She said "Mister Bartender,
Has my lovin' Johnny been here?
He is my man, he wouldn't do me wrong."

I ain't gonna tell you no story,
I ain't gonna tell you no lie,
Johnny left here 'bout an hour ago
with a gal named Nellie Bly.
If he's your man, he's doin' you wrong.

Frankie looked over the transom
And, much to her surprise,
There on a cot sat Johnny
making love to Nellie Bly.
She said he's my man,
but he's doin' me wrong.

Frankie pulled back her kimono,
pulled out her old forty four.
Rootie toot-toot that gal did shoot
right through that hardwood door.
She shot her man 'cause he
was doin' her wrong.

Roll out your rubber tired buggy,
Roll out your rubber tired hack.
She's takin' her man to the graveyard
And she ain't gonna bring him back,
She shot her man 'cause he was doin' her wrong.

This story has no moral, this story has no end.
This story goes to show
that you can't put your trust in men.
She shot her man 'cause he
was doin' her wrong.

—Traditional

NIKOLAI KAPUSTIN
11 **Preludes in Jazz Style**, Op. 53, No. 19
© MusT, 1988

ALTMAN Gig Songs; © Altman, 2012
12 ***I Didn't Know What Time It Was / Where Or When***

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I didn't know what time it was or even the year
Life was no prize
I wanted love and here it was
Shining out of your eyes.
I am wise I know what time it is now.

It seems we stood and talked like this before.
We looked at each other in the same way then,
But I can't remember where or when.
Some things that happened for the first time
Seem to be happening again.
And so it seems that we have met before
and loved before…

—based on lyrics by Lorenz Hart

13 ***Always***

14 ***While We're Young***
Songs were made to sing
while we're young
Every day is spring while we're young
None can refuse, time flies so fast,
Too dear to lose and too sweet to last.
Though it may be just for today,
Share our love we must while we may.
So blue the sky, all sweet surprise,
shines before our eyes, while we're young.

— based on lyrics by William Engvick

15 ***Come Rain or Come Shine***
(based on text by Johnny Mercer)
I'm gonna love you like nobody's
loved you,
Come rain or come shine
High as a mountain, and deep as a river,
Come rain or come shine
I guess when I met you it was just
one of those things
But you don't ever bet me
cause I'm gonna be true if you let me.
Happy together, unhappy together
and won't it be fine.
Days may be cloudy or sunny
We're in and we're out of the money.
But I'm with you always
I'm with you rain or shine.

— based on lyrics by Johnny Mercer

16 **ANDRES BEEUWSAERT**
trans. MICHAELS
Sonora; ©Borandá 2011
[For Vati]

17 **ANTONIO CARLOS JOBIM**
arr. JOVINO SANTOS NETO
Lamento No Morro; © Covcovado Music 1956

Não posso esquecer	*I can't forget*
O teu olhar	*Your eyes*
Longe dos olhos meus	*Since they're far from mine*
Ai, o meu viver	*Oh, I live*
É de esperar	*Only to wait*
Pra te dizer adeus	*To bid you farewell*
Mulher amada	*Oh, loved woman*
Destino meu	*My destiny, my destiny*
É madrugada	*It's night*
Sereno dos meus olhos já correu	*Teardrops have fallen from my eyes*

— Vinícius de Moraes

All translations by Patrice Michaels

PATRICE MICHAELS

Cedille recording artist soprano Patrice Michaels, is a vocal virtuoso and an eclectic musical personality. Her live and recorded performances in opera, oratorio, and chamber music, in genres from baroque through contemporary repertoire, and her distinctive dramatic concerts rank her as "A formidable interpretative talent" (*The New Yorker*), possessing "a voice that is light, rich and flexible" (*Opera News*), with "pinpoint-accurate…bravura" (*Boston Globe*). "Like the Romantic ideal of art, Patrice Michaels' voice is both natural and passionate" says *Classical CD Digest*, demonstrating "poise, musician-ship and impressive fioratura" (*Los Angeles Times*). Passionate about both per-formance and artistic creation, Patrice's diverse projects and abilities establish her as a truly unique singing artist and one of the finest American sopranos of her generation.

Concert engagements featur-ing Ms. Michaels include appearances with the Shanghai, Czech National, St. Louis, Omaha, Atlanta, Phoenix, Milwaukee, and Minnesota Orchestras; the Maryland Handel Festival; Dallas Bach Society; and Charlotte, Kansas City, and Virginia Symphonies, as well as New York's Concert Royal and Chicago's Music of the Baroque. Ms. Michaels has sung Mozart's Mass in C Minor with Stanislaw Skrowaczewski, Bach's Christmas Oratorio with Robert Shaw, Mahler's 4th Symphony with Zdenek Macal, Mozart Arias with Andrew Parrott and Nicolas McGegan, *Carmina Burana* with Joanne Falletta, and Beethoven's 9th Symphony with Andreas Delfs and Victor Yampolsky.

Ms. Michaels's operatic credits include *Candide* at Lyric Opera of Chicago. She made her debut with the Cleveland Opera as Marzelline in *Fidelio* and has sung with Central City Opera; Tacoma Opera; The Banff Centre, Canada; and Chicago Opera Theater, with which she recorded the role of Monica in Menotti's *The Medium* with Joyce Castle in the title role.

Recital appearances include three consecutive seasons at the Festival of Contemporary Music in Havana,

Cuba and tours of Mexico, Japan, Venezuela, Barbados, and Belize. She performs frequently in the United States and Canada, has sung with pianist John Browning for Music at the Supreme Court, as guest artist with the Chicago Chamber Musicians and Trio Chicago & Friends, for the Schubert Club of St. Paul, and for many academic institutions, including Pomona College (her alma mater), Northwestern University, and Harvard.

Patrice has received consistent critical acclaim for her many recordings and can be heard on the Albany, Amadis, Cedille, Decca, and Neos labels.

A native of Southern California, Patrice Michaels holds BAs in Music and Theater from Pomona College; an MFA in Voice from the University of Minnesota, Minneapolis; and a certificate from the Music Theatre Studio Ensemble at The Banff Centre in Alberta, Canada. Her esteemed teachers include Janice McVeigh, Roy Schuessler, Tom Wikman and Shirlee Emmons for voice; Vern Sutton, Wesley Balk, and Colin Graham for Opera Theater; and Dominick Argento and Karl Kohn for composition. Formerly Professor of Music at Lawrence University's Conservatory of Music in Appleton, Wisconsin, Ms. Michaels currently serves as Director of Vocal Studies at The University of Chicago. She is in demand as a master clinician and guest artist, invited to institutions including The Hartt School of Music (Hartford, CT), Tel Aviv's Buchmann-Mehta School of Music, Dreyfoos School of The Arts (West Palm Beach, FL) Pomona College (Claremont, CA), and the Instituto Superior de Arte in Havana, Cuba.

For more information — patricemichaels.com

ZACH BROCK

One of the most virtuosic and emotive voices of contemporary jazz violin, Zach Brock has followed a path that embraces not only jazz, but also classical, world, and popular music. From critical acclaim as a bandleader to international exposure in collaborations with Stanley Clarke, Snarky Puppy, and Phil Markowitz, Zach continues to gain admiration from both jazz purists and music enthusiasts alike. Zach's repertoire includes re-workings of songs by John Coltrane, Jimi Hendrix, and Zbigniew Seifert, in addition to an evolving catalogue of his own compositions. His debut on Criss Cross with Aaron Goldberg, Matt Penman, and Eric Harland offers a telling glimpse of why Zach has been heralded as "the pre-eminent improvising violinist of his generation." (Neil Tesser, Chicago Examiner.com).

For more information — zachbrock.com

NICHOLAS PHOTINOS

Cellist Nicholas Photinos is a founding member of the Grammy Award-winning, Chicago-based new music ensemble eighth blackbird. Formed in 1996, the three-time Grammy-winning ensemble performs throughout the world, giving 50-60 concerts annually, and has been featured on CBS's Sunday Morning and in The New York Times. Nicholas teaches at the University of Chicago and the University of Richmond, and also at the Bang on a Can Summer Festival. He has performed as a member of the Cabrillo Festival Orchestra and Canton and Columbus Symphony Orchestras, and performed and recorded with such diverse artists as Björk, Wilco, Autumn Defense, violinist Zach Brock, bassist Matt Ulery, and singer Grazyna Auguscik. Nicholas is a graduate of Northwestern University, the Cincinnati College-Conservatory of Music, and the Oberlin Conservatory of Music. He has recorded for the Cedille, Naxos, and Nonesuch labels, among others.

For more information — eighthblackbird.org

KUANG-HAO HUANG

Pianist Kuang-Hao Huang has performed throughout the United States as well as in Europe and Asia. He is most often heard as a collaborator, performing concerts and radio broadcasts with Chicago's finest musicians, from instrumentalists of the Chicago Symphony Orchestra to singers with Lyric Opera of Chicago. Mr. Huang has been a guest of the Chicago Chamber Musicians and has performed with the Avalon, Chicago, Spektral, and Vermeer Quartets. An advocate of new music, Mr. Huang is a member of Fulcrum Point New Music Project and has performed on the Chicago Chamber Musicians' *Composer Perspectives* series and the Chicago Symphony Orchestra's MusicNOW concerts. A dedicated teacher, Mr. Huang serves on the faculties of the Chicago College of Performing Arts at Roosevelt University and Concordia University-Chicago. Mr. Huang can be heard in recordings on the Cedille and Naxos labels.

For more information — khpiano.net

DEDÉ SAMPAIO

An expert in all Brazilian music styles, Dedé Sampaio has performed with top musicians including Miles Davis, Gary Peacock, Rita Moreno, Lionel Hampton, Phil Perry, Peter Erskine, and Louie Bellson, to name a few. Dedé has also played on albums with such artists as Robert Irving III, Toninho Horta, Colby/Caruso, and Darryl Tooks. Dedé gives concerts, workshops, clinics, lectures, and master classes in schools throughout the country, exposing thousands of students to joyful Brazilian music while demonstrating the art of ensemble playing.

For more information — dedesampaio.com

Kuang-Hao Huang, Nicholas Photinos, Patrice Michaels, Zach Brock

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